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| **The Long Poem** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| In its most basic sense, the ‘long poem’ refers to any extended poetic work, from the long lyric to the epic. Within the context of modernism, the long poem emerged as a significant genre, channeling the authority and scope of the epic yet rejecting many traditional epic devices. Most notably, many modernist long poems abandoned narrative, replacing it with other organizational principles, ranging from symbolism to collage. The practice became particularly significant within the context of Anglo-American modernism, largely due to the influence of T.S. Eliot and Ezra Pound, although the long poem can also be considered a transnational genre, with examples in French, such as Saint-John Perse’s *Anabase* (1924), and Spanish, like Federico García Lorca’s sequence *Poeta en Nueva York* (1940). |
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| Further reading:  (Baker)  (Bernstein)  (Dickie)  (McHale)  (Walker) |